THE DRAMA

I HEARD thee speak a speech once, but it was never acted; or, if it was, not above once; for the play, I remember, pleased not the million; 'twas caviare to the general; but it was an excellent play, well digested in the scenes, set down with as much modesty as cunning.

These are Hamlet's words, and they will be spoken at the National Theater this week with singularly graceful and appropriate emphasis. But they must sound to dozens of capable players like a chiding from their consciences as familiar as the Doxology, and tell a story for nearly every actor now alive—a story of success for a few, of the hardest kind of failure for the others. For the "profession" is a hard master. About one man in ten enacts the roles to which his heart inclines. The nine find themselves shoved into uninviting, often distasteful, parts. The ingenue aims at Camille; the adventuress would be Celia; the low comedian looks wistfully after Hamlet; the juvenile reads Ibsen and Maeterlinck. Nearly every company presents the same condition to the eye—it is a combination of potential geniuses diverted into uncongenial channels.

In all likelihood this force of circumstances is merely a fair appraisement of the actor's real talents. How much the world must have lost—to cite an example from another field of art—had Hogarth been permitted to paint poor portraits instead of drawing the most marvelous cartoons the world has ever known! If Stockton's latest writings were a true expression of his serious nature, how much wiser was it that his more active years were devoted to such works as "The Casting Away of Mrs. Lecks and Mrs. Aleshine!" Would any essay Mark Twain could ever write convince minds and sway hearts as do "Tom Sawyer" and "Huckleberry Finn?" It is a fair assumption that in acting these instances all have counterparts.

Yet many and many an artist of the stage has spoken his speech as well as the lusty First Player in "Hamlet," but his play has "pleased not the million," however excellent, well digested its scenes, modest and cunning. There are actors now prominent in comedy, such as Nat Goodwin, Thomas Q. Seabrook, and Francis Wilson, who would almost sell their souls to appear in serious drama. Even Joe Jefferson, who holds the affections of American playgoers in a grasp of iron, has fought for years against the tide, and now withdraws from the fight, beaten.

This last experience is perhaps the best instance which could be cited. Jefferson has played a hundred roles. Before fame recognized him he acted with great skill in pantomime, farce, burlesque, comedy, and tragedy, with equal success in modern and classic plays. His field was limitless and he gave his heart to every role, whether comic or serious. This was true for many years. His ability grew with his experience. Thus, when reputation took to him the honors which now he carries with the concurrence of every play-patron alive, he had at his command every resource of his art—careful training, long experience, varied talents, and recognized earnestness. But he had also the misfortune to stand in the public view as "Rip Van Winkle," and so all his other achievements have been forgotten. If today he were to present a repertoire which included only Dr. Pangloss, Sir Peter Teazel, old Mr. Hardcastle, and Caleb Plummer, the whole English-speaking world would cry out in protest. He attempted to circumvent "Old Rip" not long ago with a fine production of "The Rivals," but his tour was almost a disaster. In Chicago and elsewhere "Fighting Bob" held the support of half-empty houses until Friday of each week, and "Old Rip" assembled for the three succeeding performances audiences which overflowed into the streets. Unless he would commit financial suicide, therefore, Jefferson must bring to a close a long and earnest life—a life devoted to art in its broadest sense—as a one-part actor.

Those who attend the theater with their eyes open will not ask what the cause may be. It lies manifestly in the grim determintion of each city to view Mr. Jefferson as "Rip Van Winkle," or not to view him at all. But "Rip" is at best only a second-rate role. The play is not even a fair synopsis of Irving's story. Jefferson is seen to fuller advantage, his personality shines with more luster, and his impersonation touches the heart-strings with deeper sympathy when he enacts old Caleb Plummer in "The Cricket on the Hearth." Few who have seen him in both plays will controvert this. But the masses still shout for "Rip Van Winkle," and the actor perforce contents himself with the withered garlands of the box office in lieu of the laurels of art.

Possibly half a score of actors now prominent on the English and American stage have overcome this tyranny by sheer force of will. Richard Mansfield, who adorns the modern theater with the most magnificent productions of "Henry V," "Richard III," and "Julius Caesar" any stage has ever known, would still appear as Prince Karl and Beau Brummell if he listened to the warnings of his business manager or controlled his ambitions according to the applause of his audiences. Mr. Irving, whose "Becket," "Robespierre," and Shakesperean revivals are foremost stage events for the present generation, fought down a persistent demand that he appear only in "character parts." E. H. Sothern, Beerbohm Tree, Mrs. Fiske, Henrietta Crosman, and Maude Adams all stand in the same light. They and their fellow-workers of the same character comprise a small group, but a marvelously brilliant one.

MR. SOTHERN AS HAMLET.

MR. SOTHERN AS FRANCOIS VILLON.

It is to be observed that the advance of each of these actors has profited the playgoer more than anyone else. Who would weigh Mr. Mansfield's Prince Karl against his Cyrano or his Brutus? Mr. Irving's Corporal Gregory against his Shylock? Mr. Sothern's Lord Chumley against his Hamlet? Mr. Tree's delightful comedy of earlier days against his King John? Mrs. Fiske's Tess against her Mary of Magdala? Miss Adams' acting in "The Masked Ball" against her L'Aiglon? Intelligent theatergoers, if their judgment could be polled, would vote overwhelmingly against the return of these actors to the old parts with which they were once "inseparably" identified. The actors have sustained their own judgment to the full satisfaction of their patrons.

On behalf of their co-workers, who have not been so successful, The Times bespeaks an intelligent indulgence to these same ends. The cost will be little and if a dozen attempts produce another actor like Mr. Sothern or actress like Miss Adams the playgoers will collect enormous dividends. If the experiments shall all fail neither actors nor audiences will have lost the equivalent of Mrs. Fiske's present contribution to the stage, and the more compliant mood, the more indulgent attitude of the audience will benefit the actors in a thousand ways and to an immeasurable degree.

But dramatic art will be the greatest gainer. Players will cease to measure their success by the number of their appearances in single roles. It will be rather a reflection on their versatility than a credit that they have played nothing but "Chimmie Fadden," "The Two Orphans," "The Count of Monte Cristo," or what-not for the past forty years. Actors will strive to create new personalities instead of building unceasingly on their own and conforming their parts to themselves. Playwrights will plan plays in lieu of "mediums," as they are called, for the exploitation of particular actors. It will be, in short, a taste of the millennium for the theater. Why not begin it by giving Joe Jefferson the first chance? A. D. A.

Past and Future.

Christmas shopping interfered sadly with the last week's patronage at the local theaters. Mr. Martin Harvey, whose exalted ideals and earnest purposes are set forth in his own words elsewhere in The Times, obtained only a fourth of the support he was entitled to expect. His production of "The Only Way," was one of the finest histrionic exhibitions the year will afford. The Empire Theater Stock Company wasted its talents, it is true, but even when presenting "The Wilderness" it deserved better at the hands of local theatergoers than it received. At Chase's everything went merrily. The Lafayette found Miss Shannon a notable attraction, even in "Beyond Pardon." At the Academy there were the same signs of the season's counter-attractions as at the Columbia and the National. The two other houses presented characteristic bills and received characteristic patronage.

Mr. Sothern's presentation of "Hamlet" and "If I Were King" is one of the most important dramatic events of the year. It will be equaled only by such enactments as Mr. Mansfield's appearance as "Brutus," Miss Crosman's engagement, if she shall make one, in Washington, Mrs. Fiske's appearance as Mary of Magdala, and Mr. Irving's tour. As Dr. Johnson said, "'Hamlet' is at once an entertainment and an education, and has done more to ennoble the stage than the best hundred dramas played before or since." "The Two Schools" comes very well recommended by the critics of Philadelphia and New York. If their judgment is fair it is the one good comedy the season has so far produced. Chase's has an exceptionally strong and seasonable vaudeville bill. "York State Folks" has been much commended as the best of the "b'gosh" dramas. "Her Marriage Vow" should prove attractive to the patrons of the Academy. Christmas week will doubtless augment the attendance at the two burlesque theaters.

The Columbia, Chase's, the Lafayette, the Academy, the Empire, and the Lyceum all present Christmas matinees.

E. H. Sothern at the National.

Mr. Sothern will present "Hamlet" and "If I Were King" at the National Theater this week, performing the chief role in the former play Monday, Tuesday, and Wednesday nights, and that of Francois Villon Thursday, Friday, and Saturday nights, and Saturday matinee. A full statement of the care with which this eminent actor has prepared for these productions of Shakespeare's most celebrated tragedy will be found in other columns of The Times. It should be said here, however, that the presentation is of extraordinary interest as a stage spectacle as well as a most notable interpretation of Hamlet. The production of this year has an especial interest, moreover, in the fact that it is to proceed from Washington to New York for a thirteen weeks' stay. The cast has been selected in accordance with Mr. Sothern's high ideals. Miss Cecelia Loftus, who has come here from London, where she has been playing with Sir Henry Irving, becomes Mr. Sothern's leading woman, and plays Ophelia; Henry J. Carvill, Horatio; Sydney C. Mather Laertes; Edwin Varrey Polonius; Rowland Buckstone First Grave Digger; William Harris the Ghost of Hamlet's Father; Jennie Eustace Queen of Denmark, and Miss Crystal Herne the Player Queen. In remarkable contrast to Mr. Sothern's portrayal of Hamlet will be his presentation of the many-sided character of Francois Villon. As is well known, "If I Were King" is founded on a series of incidents supposed to have occurred in the life of Francois Villon, one of the most romantic characters of the fifteenth century, a picturesque poet and vagabond of Paris, who ultimately, through his courage and honor, raises himself from the city slums to become the leader of the king's army and saves Paris. Attention is called to the fact that the curtain rises promptly at 8 o'clock during Mr. Sothern's engagement, and at 2 o'clock at the Saturday matinee.

"The Two Schools" at the Columbia.

A comedy by Alfred Capus, "The Two Schools," will be presented at the Columbia this week by one of the most competent companies the season will bring to Washington. The work is originally French, and two years ago was the most pronounced success of the Paris theatrical season. Charles Frohman presented the play at the Garrick Theater in London, in French, and the work continued its successful career there. But since its translation into English it has surpassed all its previous record. It ran for three month at the Madison Square Theater in New York, and made a most pronounced impression on Philadelphia, and its production in Washington is now to be made by the cast which first performed the comedy in English, and which made it famous under its present title. The chief actors are Jameson Lee Finney, Ida Conquest, M. A. Kennedy, Jessie Busley, Winchell Smith, Ida Waterman, W. V. Ranous, Beatrice Morgan, and Frederick E. Beane. Of these Miss Conquest is particularly well-known, and highly regarded in Washington. The plot suggests incidents in Dr. Sterne's well-known "Sentimental Journey." The hero is a young advocate, Edouard Mauburn, of butterfly instincts, who has a decidedly pretty and jealous wife, Henriette by name. The husband has many escapades, most of which come to the wife's ears, and, on being brought to task by her, he tries to justify his conduct by saying that he cannot change his nature. Henriette will have none of that, however, and hints at divorce. Her mother sagely tells her daughter to overlook, or rather not to see at all, the peccadillos of the young husband, and to be content and happy with the material benefits of wedded life. "There are two schools," says this easy-going mother of the old school—"that of the open eyes, and that of the closed eyes. Keep your eyes closed tightly, or appear to do so, my dear, if you seek happiness in married life. Above all avoid seeking trouble, for that comes to us all soon enough without searching for it. It is the only way."

But Henriette does nothing of the kind. She accumulates evidences of her husand's wrongdoing, and, while acknowledging that he is neither cruel nor unkind, obtains a divorce, against the wishes of both her parents. An attempt is made at reconciliation, but it fails. Time passes and its healing influence tempers her former woes, real and

MISS IDA CONQUEST.

imaginary, and renews the affection which she formerly had for Edouard, and, unknown to her, his affection for her returns with tenfold ardor. When they again meet, it is like the reunion of long absent lovers. They pledge undying devotion a second time, and soon afterwards enjoy a second honeymoon.

Vaudeville at Chase's.

Chase's polite vaudeville program of this week has an exceptional Christmas flavor and form. Susanne Leonard, a sister of Lillian Russell, and Owen Westford, a well known comic opera comedian, constitute the premier attraction in a musical farce "The Understudy," which was written with a special view to the capabilities of both artists. Miss Leonard is a comic opera comedienne and a wonderful mimic. She and her gowns will be of especial interest to her feminine auditors. She is afforded in the comedy an opportunity to give her famous impersonation of the Bowery song and dance soubrette, and to imitate other artists as does Cissie Loftus. Second in importance are Techow's performing cats, whose remarkable feats upset the long cherished belief that tabbies were not susceptible of training for exhibition purposes. A glimpse of bohemian life in the Latin quartier of Paris will be afforded by the vaudeville farce "Uncle Phineas," presented by Mr. and Mrs. Alfred Kelcy. There are few Chase patrons who are not familiar with Gertrude Mansfield and Caryl Wilbur. In the forthcoming bill they have a new farcical comedy "No. 61 Prospect Street." George W. Day, monologist and caricaturist, will present himself "in cork." Lizzie and Viney Daly, European high class dancers, will disclose a terpsichorean specialty. Maie Sailor and Ray Barbaretta will be seen in "The Pajama Girl." An especial attraction will be the colored motion pictures of the "Mother Goose" stories, which will unfold before the eager and expectant little folk the characters of the nursery rhymes. Little Miss Muffett, Old Mother Hubbard, Jack and Jill, in fact nearly all the heroes and heroines of fairyland. Mr. Chase has gone to unusual expense to provide this feature, which has never before been exhibited here.

"York State Folks" at the Lafayette.

The Lafayette will present this week a rural drama, "York State Folks," from the pen of Arthur Sidman, a work estimated by the critics of other cities as the most successful play of this class. It is said to be mounted with the utmost care, and is accredited with having proven an unqualified success. Its chief character role is that of a veteran church organist in a country village, whose fondness for making other people happy lands him in trouble. He is a lovable old village musician, and his sayings and doings furnish an unfailing fountain of wit and drollery. Ray L. Royce, who acts this part, is an artist whose adaptability for the successful delineation of such characters is said to be shown anew in this instance. One of the characters scored an unexpected success in the first presenation of "York State Folks," that of a village band leader, possibly the most insignificant of the cast. The author had drawn him from real life up in a western "York State" village, and he made a pronounced hit, in spite of the fact that he had but a few words to speak. Mr. Sidman was so pleased that he immediately "wrote in" several new scenes for the rural Sousa, and the latter has since developed into a decided factor in the funmaking of the play. There will be a special Christmas matinee.

"Her Marriage Vow" at the Academy.

A sensational comedy drama, "Her Marriage Vow," is the week's offering at the Academy. The play deals with railroad life. All its good people are railroad employes and members of their families, and all its bad people are connected by ties of blood with railway magnates. Comedy runs through the piece. There are several climaxes, principal and minor, but the crisis of the play occurs at the end of the third act. The hero is in charge of a switch at a siding. Two trains, one of them a fast express, on which the heroine and her father are passengers, pass this point at a certain hour. If the express is thrown on a siding there will obviously be a head-on collision. So the villain overpowers the hero, binds him, and throws the switch as the trains are approaching. The soubrette, who breaks her way out of a closet in which she has been thrown and locked by the villain, releases the hero, and the latter smashes the window in the switch house, jumps through, and, after a hand-to-hand fight with the villain, turns the switch in time to allow the two trains—each 200 feet long and from opposite directions—to rush by each other in full view of the audience. The lines are said to be terse and natural. The story is interesting and well told, and there are a lot of clever and illuminative bits of business scattered all through the play. The company includes Willie E. Francis, Elizabeth Rathburn, Annie Ashley, Eva Benton, W. A. Whitecar, Thomas Irwin, Henry Buckler, a Washingtonian; James A. Mann, Louis F. Howard, and George H. Nichols.

Burlesque at the Empire.

The "Innocent Beauties Burlesque Company" will appear at the Empire Theater during the ensuing week. Following is a list of the vaudeville acts: The Five Dixons, vocalists; Miss Agnes Behler, chansonette; the Mitchell-Hanley company, presenting a one-act farce, entitled, "He Who Laughs Last Laughs Best;" Williams and Aleene, in a sketch, "Bogg's Visit;" the Althea Twin Sisters, in acrobatic dances, and Imhof and Con, character comedians. Two burlesques, styled, "Miss Breezy of Chicago" and "O'Reilly's Reception," will be given.

"Parisian Widows" at the Lyceum.

Lawrence Weber's "Parisian Widows" is billed for the Lyceum this week. The company advertises several clever novelties, and new musical numbers. The opening bill is a burlesque on society entitled "The Smart Set." The olio comprises Clifford and Harvey, Nelson and Millege, Jordan and Welch, Vincent Painter, Bert Leslie, Charles Falk, and others. The concluding bill, "Lonesome Hurst," is a burlesque on summer life at the seaside.

Martin Harvey Talks of Sidney Carton

Believes the Actor's Personality Should Be Subordinated.

Several years ago when Henry Miller was touring this country in a dramatic version of Dickens' "A Tale of Two Cities" murmurings came across the water of the original production of the play in London, and of the man to whom it was given to place the role of Sidney Carton among the conspicuous stage figures and his own name high on the pinnacle of fame. The actor was Martin Harvey, who, previous to his appearance in "The Only Way," the stage title of the story, was a member of Sir Henry Irving's company, and who in a night heard his name spoken in the same breath with that of Irving and equally famous exponents of dramatic art.

Martin Harvey originated the role of Carton, and though Americans found much to enjoy in Mr. Miller's conception of the character they were still anxious to see the man who had created it, and whose art bade fair to challenge that of greater lights in the theatrical world. That he has deferred his coming so long seems to have lost for him none of the interest manifested in his work several years ago. His last appearance in America was with Irving, and now he comes back as a full-fledged star, an artist and a gentleman whom Americans will always welcome most cordially.

The stage at the Columbia Theater had just been set for the third act of the play last night when a representative of The Times wandered through the maze of stage accessories to Mr. Harvey's dressing room. Bales of hay and straw used in the prologue suggested the probability of equine actors. In one of the wings Jean Defarge stood glowering, while Mr. Harvey's energetic stage manager hastily put the finishing touches to the scene before "ringing up." Mr. Harvey received the writer in a cordial, unaffected way, and began a little interviewing on his own part until checked and persuaded to discuss himself and his work. It was only another proof of his power of self-elimination to what he might consider more important things. This it is in the actor's work which has lifted him out of mere "supporting" roles to work into the realm of stars, and as long as he is able to maintain it so long will he occupy that high and enviable position in the dramatic world to which he has risen through his wonderful work in his present play.

The actor was an interesting combination of Sidney Carton and Martin Harvey. In the costume of the Dickens' character, long coat, top boots, unkempt wig, and handkerchief tied carelessly about his neck in lieu of collar, he might have but just stepped from the pages of the story. To offset this there was Martin Harvey himself—generous hearted, cordial, cultured, a gentleman whose solicitations were rather for the theater in this country and its people than for his own reception by those same people, and the fate of his play.

To those who saw Mr. Harvey's impersonation of Sidney Carton, with all the loathsomeness of the character so strongly emphasized, his personality would prove a revelation. Gentility, grace, a refreshing lack of self-consciousness are his most prominent characteristics. There is an opportunity to gain a new idea of stars in him. He has none of the traits of the actor and does not feel it incumbent to stride up and down the room while talking and accompany his words with a series of gyrations that do more to tire the listener than convince him of any dramatic ability the actor may have. In an unassuming and wholly natural way Mr. Harvey replied to a query relative to the dramatic advantages involved in the merger of a player's personality into that of the character he assumed.

"The highest praise which I consider has been accorded my interpretation of the role of Sidney Carton," he said, "is that it is the Carton of the book rather than that of my own conception. So you see, I do not deserve the credit after all. Dickens drew the character and I have tried to follow his idea as closely as possible. It does not always tend to make matinee heroes of us, but eventually it serves a better purpose—it matures one's art. Learning to depend on one's personality is hazardous. One will not always be young and possessed of the other qualifications to public favor. The day is always nearing when an actor will have to depend upon other things than personal characteristics.

"I do not think it is possible, however, to entirely destroy one's identity in a part. For that reason I have always contended it is hard for an actor to be a hypocrite. If you see him in a hundred or a thousand parts, each different from the others, you see a hundred or a thousand different phases of the man's disposition. They manifest themselves sometimes unconsciously and sometimes otherwise, but they do not fail to show.

"However, if a man writes a part, no matter how small or apparently insignificant it may be or what bearing it may have in a play's production, he has not written it for another man to embellish. It is his creation, and his work has as much right to consideration and is as exclusively his own property as a book which a man writes and copyrights. Where is the use or the advantage or even the moral compensation of writing a play if somebody is going to come along and interpret it according to his own fancy?

"No; I do not believe in it. I have had years in which to study myself, and while the study has proved vastly interesting to me, and possibly—I say possibly—to my dearest friends, I do not see what pleasure it will afford a public to present my personality year after year. They might grow to know me, but the characters which I should interpret in that way would not only die, but they would never live.

"I want to give the public which has been so generous to me and my work something to remember me for. I want to interpret other characters than my own, and when they see those impersonations I want them to see me only so far as I delineate the character as it is intended to be delineated.

"That has been my aim in 'The Only Way.' Of course, I made a deep study of Sidney Carton, and I tried to imbibe the spirit of the part as much as possible. The story is a great picture of an interesting period and an interesting people, and I hope that I have contributed at least my part toward commemorating a novel which has lived so long and which will live for many years to come.

"Regarding my American tour, I am highly pleased. A visit to this country is always a pleasure to an Englishman. In the first place, your audiences are so different from those at home. You have your own American way of doing things and of appreciating and depreciating dramatic offerings. I find that the audiences in Washington are very reserved, though none the less kind than in other places. I am told that this is owing to the metropolitan class of people at the Capital. I suppose in their own homes each is accustomed to certain ways of doing things, and I imagine when a crowd of people like that come together it is much the same as when a large party is at dinner and a new dish comes on the table. Everyone slyly watches everybody else to note developments before committing himself. I hope to return to America season after next and bring other plays, some of which will be new then and some of them plays in which I have found success in England in the past few years."

By the Way.

Miss Annie Russell will present for the first time on the American stage a new play by Madeleine Lucette Ryley, "Mice and Men," at the National Theater, December 29. This production will be made under the personal direction of Charles Frohman, who was the first manager to choose Washington for his first nights and who distinguished the Capital by starting Miss Maude Adams on her victorious career from a Washington theater. "Mice and Men" ran for over a year in London and was pronounced one of the greatest hits of the season. It gives Miss Russell a role specially suited to her, that of a young woman whom an old bachelor starts out to train to be his wife, but like most schemers among men and mice he sees all his plans defeated and the young girl fall in love with a younger man. The curtain falls on a happy ending, for the bachelor magnanimously relinquishes her over to the younger suitor. Miss Russell's support will be the strongest she has ever had, and will include Orrin Johnson, John Mason, Mrs. G. H. Gilbert, John Glendinning, Charles Butler, Frederick Morrison, Mrs. Glendinning, and Miss May Galyer.

"Sky Farm" to Follow "The Two Schools."

"Sky Farm," which is to appear at the Columbia in the wake of "The Two Schools," is the work of Edward E. Kidder, the author of "The Peaceful Valley" and "A Poor Relation." Last season this new play was most successful, running four months in Boston, week after week in other New England cities, and over 100 nights in New York. The playwright is announced as having attained in this play work a "play more than merely rural in its atmosphere, and not wholly mechanical in its realistic imitation, a play that possesses some semblance of a story both plausible and wholesome. The company engaged to present this work includes William H. Tooker, Francis Byrne, Scott Cooper, Sarah McVicker, Tully Marshall, Rose Flynn, Fay Courteney, Ralph Dean, Henry J. West, Charles Crosby, Claire McDowell, Frank Monroe, Maud Hosford, Daisy Graham, and David Christie.

"The Sleeping Beauty and the Beast."

Manager Rapley, of the National Theater, has arranged with Messrs. Klaw & Erianger for a two-weeks' season of the Drury Lane ballet and musical spectacle, "The Sleeping Beauty and the Beast," in the month of January. This extravaganza, the first importation of the English spectacle over which that country regularly grows enthusiastic at Christmas time, will no doubt be a welcome visitor here, as its long run of seven months last season at the Broadway Theater, New York city, has given it a wide reputation. To give an insight into the magnitude of this attraction, it is sufficient to say that 400 people appear in the "Ballet of the Seasons," the chief feature of the spectacle, and 100 stage hands are required to manipulate the mechanical equipment.

Christmas Vaudeville.

The new year will be opened auspiciously at Chase's next week. The assemblage of attractions brings together Moung Toon and Moung Chet, Bert Howard and Leona Bland, Gillette's musical dogs, the famous Rossow Midgets, Frank Gardiner and Lottie Vincent, Little Charlie Rossow, Rae and Brosche, and "Little Red Riding Hood," another colored series of motion pictures. Probably the most original and unique novelty of the season will be afforded by Moung Toon and Moung Chet, the wonderfully clever exponents of Chinlone the Burmese game that corresponds with football in America and cricket in England.

Creatore.

Creatore, the Italian bandsman, whose gyrations have won him more notoriety than his music has won him fame, will appear at the National Theater the night of Sunday, January 4. He will be accompanied by Mme. Barili, a soprano, and his own band.

"The Silver Slipper."

In "The Silver Slipper," the latest English musical play, which is now in the third month of a phenomenally successful run at the Broadway Theater, New York, John C. Fisher has a second